

Ryan Taylor
AP Literature and Composition
Composition: Literary Analysis
15 January 2010

9.3 Active and Passive Voice

MY SENTENCE: The character of Rainsford in “The Most Dangerous Game,” by Richard Connell, could easily be considered a flat character.

EXPLANATION: Choosing between the active and passive voice is a matter of style, not correctness. In general, however, the passive voice is less direct, less forceful, and less concise than the active voice. In fact, the passive voice may produce an awkward effect. I found the information in the Holt Handbook on page 213-214.

REVISED EXAMPLE: The character of Rainsford in “The Most Dangerous Game,” by Richard Connell, is easily considered a flat character.

ORIGINAL SENTENCE: Jim finished his homework.

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16.2 Avoid References to the Reader/Author

MY SENTENCE: At first, I thought the same.

EXPLANATION: Mr. Lane says so.

REVISED EXAMPLE: - deleted -

ORIGINAL SENTENCE: ~~The author intends the character to be in distress.~~ The character is intended to be in distress.

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MY SENTENCE: At first, Rainsford is depicted as a flat character.

EXPLANATION: Choosing between the active and passive voice is a matter of style, not correctness. In general, however, the passive voice is less direct, less forceful, and less concise than the active voice. In fact, the passive voice may produce an awkward effect. I found the information in the Holt Handbook on page 213-214.

REVISED EXAMPLE: Rainsford does appear flat at first.

ORIGINAL SENTENCE: Jim finished his homework.

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MY SENTENCE: Again, Rainsford is portrayed in a one-sided fashion; he does not seem capable of fear.

EXPLANATION: Choosing between the active and passive voice is a matter of style, not correctness. In general, however, the passive voice is less direct, less forceful, and less concise than the active voice. In fact, the passive voice may produce an awkward effect. I found the information in the Holt Handbook on page 213-214.

REVISED SENTENCE: Again, Rainsford is one-sided; he does not seem capable of fear.

ORIGINAL SENTENCE: Jim finished his homework.

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16.2 Avoid References to the Reader/Author

MY SENTENCE: Our next real look into Rainsford's personality comes after he has arrived on the island and met General Zaroff.

EXPLANATION: Mr. Lane said so.

REVISED SENTENCE: The next real look into Rainsford's personality comes after he has arrived on the island and met General Zaroff.

ORIGINAL SENTENCE:

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2.2 Run-on

MY SENTENCE: While the reader can sense the danger he is in, Rainsford is oblivious, playing into the flat and stereotypical character we have known up to this point.

EXPLANATION: A run-on sentence is made up of two complete sentences run together as if they were one sentence. I found the information in the Holt Handbook on page 483.

REVISED SENTENCE: Rainsford is oblivious to the danger he is in. He plays into the flat and stereotypical fearless character we have known up to this point.

ORIGINAL SENTENCE: I thought for a long time about my decision. In the end I came to the conclusion that I had made the right choice.

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2.1 Fragments

MY SENTENCE: Once Rainford realizes exactly what Zaroff's "new animal" is.

EXPLANATION: A sentence fragment is an incomplete thought punctuated as though it were a complete sentence. I found the information in the Holt Handbook on page 480.

REVISED SENTENCE: Once Rainford realizes exactly what Zaroff's "new animal" is, he is revolted.

ORIGINAL SENTENCE: Fred was running after school.

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3.1 Combining for Variety

MY SENTENCE: "Hunting? Good God, General Zaroff, what you speak of is murder." (76)
Rainsford exclaims.

EXPLANATION: Too many short sentences make it hard to concentrate on a passage. By combining them to make longer sentences, the passage sounds smother and more interesting. I found the information in the Holt Handbook on page 494-502.

REVISED SENTENCE: "Hunting? Good God, General Zaroff, what you speak of is murder__"
Rainsford exclaims. (76)

ORIGINAL EXAMPLE: Robert was convinced that he would get an A on the test, so he did not study for it.

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5.2 independent Clauses

MY SENTENCE: He is suddenly a character capable of feeling, he knows that this “hunt” is wrong.

EXPLANATION: Use a comma after certain introductory elements. I found the information in the Holt Handbook on page 342. I found the information in the Holt Handbook on page 336.

REVISED SENTENCE: He is suddenly a character capable of feeling, and he knows that this “hunt” is wrong.

ORIGINAL SENTENCE: He ran for the bus, and he barely made it.

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9.3 Active and Passive Voice

MY SENTENCE: Three basic things are required to bring about a real change in a character: the change must be consistent with the individual's characterization, it must be sufficiently motivated, and there must be enough time for it to take place (165).

EXPLANATION: Choosing between the active and passive voice is a matter of style, not correctness. In general, however, the passive voice is less direct, less forceful, and less concise than the active voice. In fact, the passive voice may produce an awkward effect. I found the information in the Holt Handbook on page 213-214.

REVISED SENTENCE:

ORIGINAL SENTENCE: Jim finished his homework.

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10.1 Ambiguous Reference

MY SENTENCE: In both of these instances we learn something about Rainsford, but without each other, he is a flat character.

EXPLANATION: An ambiguous reference occurs when any one of two or more words could be a pronoun's antecedent. I found the information in the Holt Handbook on page 163.

REVISED SENTENCE: In each of these instances something is learned about Rainsford, but in either instance by itself, he is a flat character.

ORIGINAL SENTENCE: As soon as Fred came back with Jim, we asked him what happened.

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5.4 Introductory Elements

MY SENTENCE: In both of these instances we learn something about Rainsford, but without each other, he is a flat character.

EXPLANATION: Use a comma after certain introductory elements.

REVISED SENTENCE: In both of these instances, we learn something about Rainsford. However, neither event by itself makes him any more than a flat character.

ORIGINAL EXAMPLE: Sure, you can come along.

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MY SENTENCE: When considered together, however, we can see Rainsford's round characterization.

EXPLANATION: Choosing between the active and passive voice is a matter of style, not correctness. In general, however, the passive voice is less direct, less forceful, and less concise than the active voice. In fact, the passive voice may produce an awkward effect. I found the information in the Holt Handbook on page 213-214.

REVISED SENTENCE: Rainsford's round characterization can be seen when these parts are considered together.

ORIGINAL EXAMPLE: Jim finished his homework.

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5.2 independent Clauses

MY SENTENCE: His hope is quickly crushed when Zaroff not only manages to decipher the trail in not time at all, but also evades the trap that he had planted.

EXPLANATION: Use a comma after certain introductory elements. I found the information in the Holt Handbook on page 342. I found the information in the Holt Handbook on page 336.

REVISED SENTENCE: His hope is quickly crushed when Zaroff manages to decipher the trail in no time at all, and also evades the trap that he had planted.

ORIGINAL EXAMPLE: He ran for the bus, and he barely made it.

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9.3 Active and Passive Voice

MY SENTENCE: It is best exemplified by his decision to kill General Zaroff, clearly the result of the last three days, and it can be seen from a number of angles.

EXPLANATION: Choosing between the active and passive voice is a matter of style, not correctness. In general, however, the passive voice is less direct, less forceful, and less concise than the active voice. In fact, the passive voice may produce an awkward effect. I found the information in the Holt Handbook on page 213-214.

REVISED SENTENCE: It is best exemplified by his decision to kill General Zaroff, which is clearly the result of the last three days. This choice can be seen from a number of angles.

ORIGINAL EXAMPLE: Jim finished his homework.

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13.6 Works Cited Page Entries

MY SENTENCE: Perrines's Literature: Structure, Sound, and Sense. Eds. Greg Johnson and Thomas Arp. Belmont, CA: Thomson/Wadsworth, 2006.

EXPLANATION: Always correctly cite works used in a paper. I found the information in the FHS Research Guide on page 31-39.

REVISED SENTENCE: "The Most Dangerous Game." Perrines's Literature: Structure, Sound, and Sense. Eds. Greg Johnson and Thomas Arp. Belmont, CA: Thomson/Wadsworth, 2006. Print.

ORIGINAL EXAMPLE: